

Conveying the spontaneity of drawing through the knitted textile production process

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Conveying the spontaneity of drawing through the knit production process

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Abstract

The first phase of a research project to investigated the creative potential of iterative links between drawing, design and production for knit, concentrated on exploring the ways that computer integrated manufacture from the designer maker to high specification industry production, can evoke the spontaneity of drawing in knit samples. A second phase, building on that exploration, investigated the range of expressive opportunities facilitated by the interaction between traditional drawing methods and digital technology by establishing a kind of iterative discourse between drawing to initiate ideas and the actual making of knitted fabric. Using a First World War theme to initiate a narrative between the conceptual and material, even visceral manifestation of warfare, a series of experimental pieces have been created and are here presented

TRIP International Symposium, Loughborough University



Exhibition

TRIP: An international symposium exploring the role and relevance of traditional 'hand skills' in contemporary textiles, and the value and status of craft process.
Textile Research Group Event
School of the Arts - Loughborough University
Wednesday 10th and Thursday 11th November 2011

Technology such as digital embroidery, print and acquired, laser and rapid prototyping are valuable assets in textile manufacturing but can be limiting and may restrict or exclude creative spontaneity in the design process, development, and production. This may lead to a more superficial approach to the origination of the design and aesthetics, inhibiting conceptual content and promoting mechanical and uniform characteristics where irregularity and subtle variety are less evident in the final textile outcomes. In contrast to this, in relation to traditional processes, human inconsistencies and even error could be promoted as positive qualities, leading to innovation through experimentation and may also embed a desirable degree of character into the fabrics. The unexpected can contribute a visual and conceptual depth that is exciting and potentially unique. Within this context the hand-made has acquired a new visual and respect in recent years.

Through a series of illustrated presentations and panel discussions by leading artists, designers, researchers and technologists, the symposium provided an opportunity for the dissemination of written and visual material and provided discussion around these central themes, seeking to explore and define the role of hand skills and the value of process in contemporary textiles.

Keynote Speakers:

Bradley Quinn
Wargo Selby
Emma Henderson (Matthew Williamson)

Presenters:

Raye Arnold	Ian McInnes	Sue Tilton
Serge Andrei	Julia Webb	Nathan Uke
Anna Ansel, Pedro Sousa & Ana Gracia	Wesley Miller	Adam White
Anna Louise Bagg	Diego Paredes & Dr Paul Whitaker	Kim Wallace
Trish Ballard	Wesley Parnell	Prof Martin Woolley & Robert
Dr Gillen Burns & Faye Harbison	Mark Parker	Hubbertson
Susan Carson	Nick Rogers	
Ruth Clifford	Heidi Ryle & Penny Widdow	
Tina Connor	Sonia Shariff	
Marko Gamen	Josephine Shaw	
Suzanne Gault	Angela Thomas	
Jennifer Green	Katherine Townsend	
Jane Hagh		
Wendy Lacey		



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Ian McInnes

Ian McInnes is a Senior Lecturer in Design at the Heriot-Watt University School of Textiles & Design and has worked successfully as a knitwear and knitted textile designer in Milan, London and Scotland. His current research interests are in knitted fabric innovation with the aid of digital visualisation and fabric manufacturing processes.

He has designed a portfolio of successful degree and postgraduate courses across Fashion and Textile design disciplines and is sought by prestigious academic institutions as academic advisor and as external examiner in the UK, India, Dubai, Finland, Iceland and Mauritius.

Appointed to the Scottish Academy of Fashion project team, he is responsible for developing product innovation through knowledge transfer and exchange projects, matching research expertise within the consortium with leading textile companies.

Current development projects are focused on working with the Scottish Cashmere Knitwear Industry in the establishment of a Knit Research Centre and building a portfolio of collaborative knit research projects for existing and new emerging markets.

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